URBAN ART RETROSPECTIVE

An overview of Branimir Sabljić’s work across 30 years of public space, murals, and visual language.

LOVE PEŠČENICA (1996–2000)

Neighborhood walls as spatial statements

→ from pages 3 to 13



GRAFFITI PHASE (1999–2008)

Transition from murals to the language of graffiti

→ from pages 14 to 21



TYPOTECTURE (2007–2022)

From walls to a system of signs

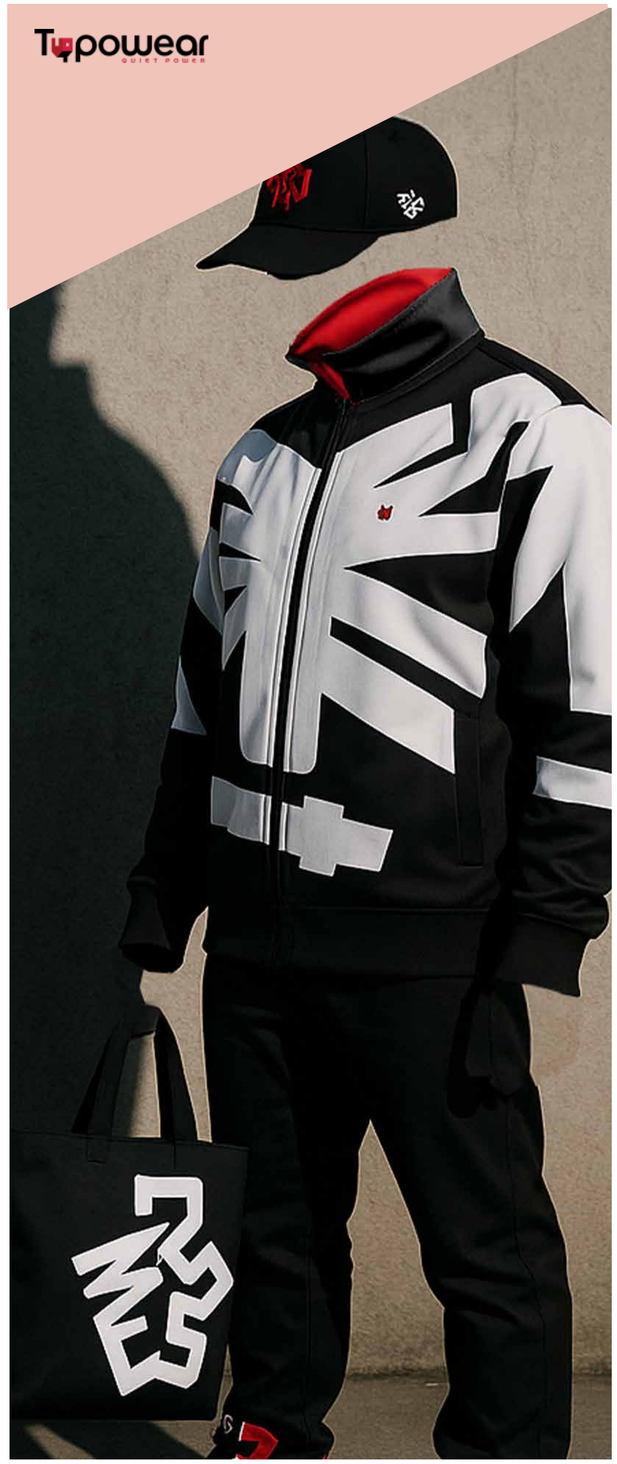
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TYPOWEAR (2025)

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INTRO / LOVE PEŠČENICA:

The Beginning of the Journey

In 1996, at the age of 17, on my own initiative I received official permission from the local council to paint public walls in the Peščenica neighborhood. Shortly after that, principal Tomislav Štriga proposed that this project be framed within an institutional context under the name Love Peščenica. I became the first individual whose mural work was officially funded by the state — back then, I was paid 1000 kuna per wall.

This early stage was not so much an artistic expression, but a response to a specific social context: Zagreb at the time was still marked by the aftermath of war — PTSD, addiction, insecurity, and urban fragmentation.
The street was a space without language, and the wall — a possibility to say something.

Murals became a way for me to articulate what was being felt, even if it could not yet be named: collective emotions hanging in the air, translated into images that were, paradoxically, both remedy and invitation.

In the beginning, I primarily used graffiti elements, with a clear message: it is possible to create form out of darkness.
I signed as STUDENT because that's who I was at the start.
The neighborhood, the wall, the audience in passing — they were all my teachers. I was giving a name to what had none.



LOVE PEŠČENICA (1996–2000)

Neighborhood walls as spatial statements

Over the course of four years, through the Love Peščenica project, I painted a series of public surfaces in the neighborhood — schools, intersections, facades, walls of community centers — spaces that at the time were open to life, but closed to expression.

Each location became an opportunity for color, form, and gesture to capture what had no articulated language back then: collective emotions, frustration, silence after violence.
The walls became spaces of urban memory and unofficial reflection — expressions of a time defined by PTSD, social insecurity, and mistrust in the future.

The murals functioned as spontaneous urban artefacts — points of resistance, but also of belonging. They didn't carry official messages, but reflected the atmosphere of the community. They spoke of pain, but also of the possibility of change.

These works did not belong to galleries, nor to any "scene". Most of them no longer exist, but the trace they left in the visual memory of those who lived and passed by remains.
This project lives on in collective awareness — not because of its artistic merit, but because of its presence.

Peščenica Chronological Map Legend

1. Intersection of Ivanićgradska & Vukovarska (1996)
2. Vukovarska street – side of the building (1997)
3. Elementary school Fran Krsto Frankopan (1997.)
4. Intersection of Zapoljska & Ivanićgradska (1997)
5. KNAP (1996. i 1998.)
6. High School Ruđer Bošković (1998)
7. Elementary School August Cesarec (1996)
8. Elementary School Dobriša Cesarić (1999)
9. Elementary School Petar Preradović (2000)

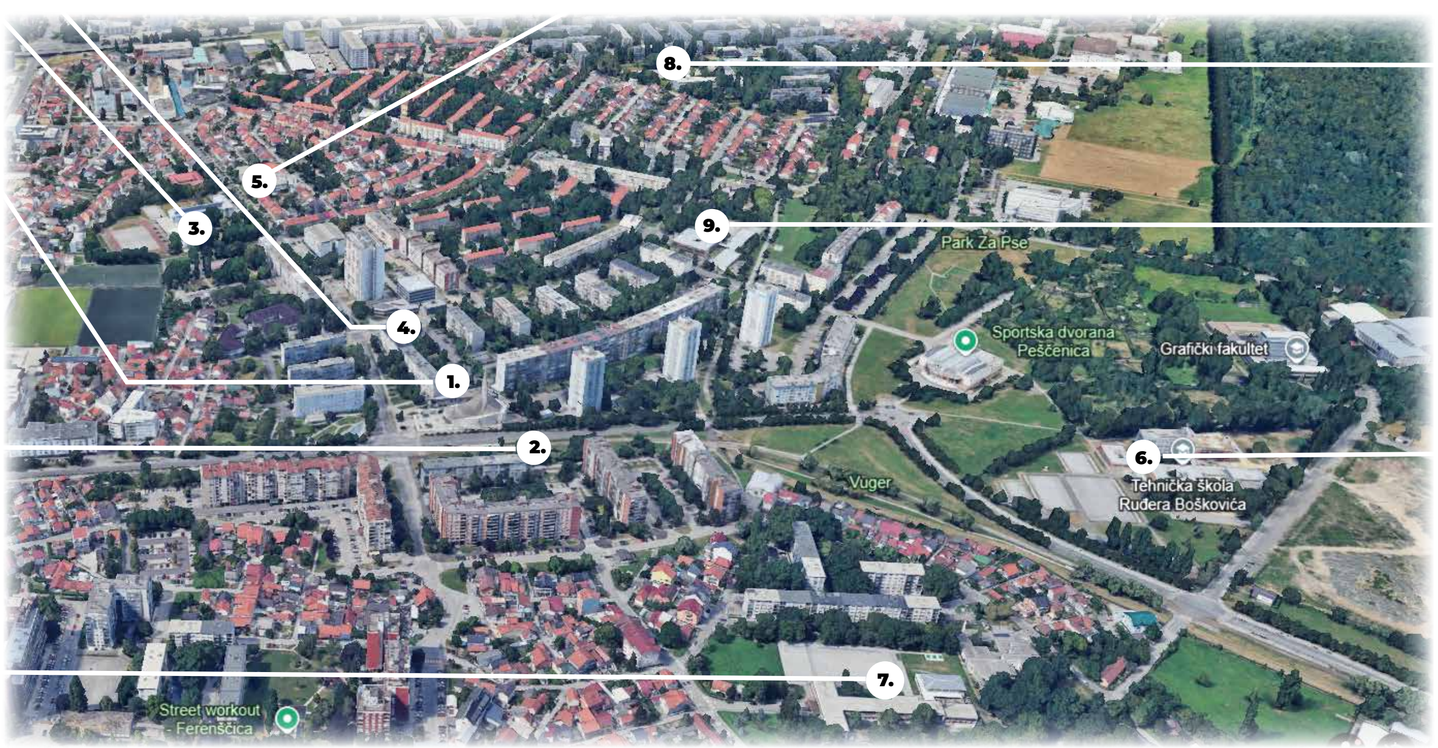
















MURAL ZAGREB

Intersection of Ivanićgradska and Vukovarska (1996)
Author: Branimir Sabljić – STUDENT
Collaborators: Doger, 3Game

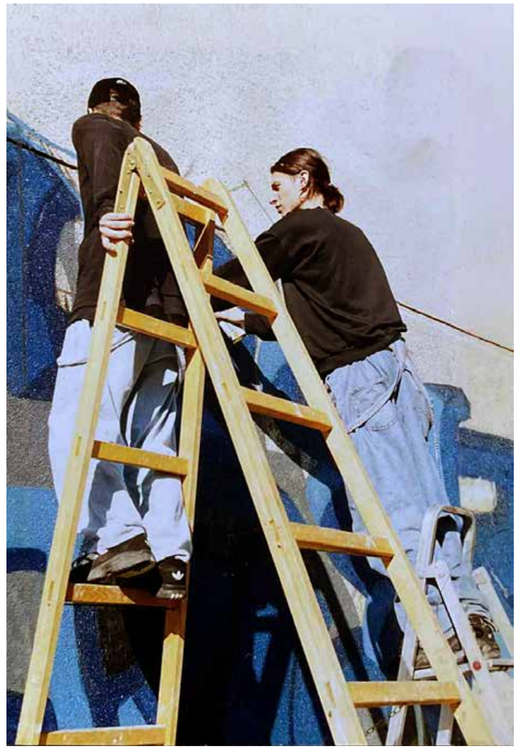
This was my first mural. The first line on a wall. My first personal gesture in public space.
I used graffiti style and clearly inscribed the name of the city – ZAGREB – written within a square field, as a form of positioning and signature. At that moment, when walls were still reserved for war murals and social housing, it was necessary to claim space for speech, and for color.

The mural emerged spontaneously, with the help of friends – Doger, who connected me to the underground, and 3Game, who helped me organize the painting. The mural contained the basic idea of the entire Love Peščenica project – not as a slogan, but as a spatial and emotional trigger.

The wall was a reaction to the PTSD era, urban emptiness, and the need for symbolic presence. It did not carry a political message, but it was political by nature because it created space for the present.

To me, this work marks the beginning of the archive – the moment when I transferred color from my inner world onto the walls of the street.







MURAL – EARTH DAY

KNAP, rooftop – 1997
Author: Branimir Sabljić – STUDENT
Collaborator: 3Game

The mural was created for Earth Day, but it wasn't meant for the public — it was meant for the sky.

It's located on the rooftop of the KNAP building and is almost invisible from the street. Over time, it became a gesture above visibility — a message not seeking attention, but conscience.
At the center of the composition are celestial bodies, planets, red figures, and abstract forms — all serving the question: what are we doing to the planet, and to the space around us?

The work was created during the aftermath of war trauma and social fragmentation, a time when walls didn't serve art but carried outbursts of rage.
Here, the wall served a quiet question — not as a call, but as a mirror.

Once again, 3Game — a friend from the neighborhood — helped me realize the work, recognizing the value of the idea and supporting it physically.











MURAL FERENŠČICA

Vukovarska – side of the building (1997)
Author: Branimir Sabljić – STUDENT
Collaborator: 3Game

I painted this mural when I was 17, in a week when the building was covered in graffiti and tags from local crews.
I had permission, an idea, and support — but also the awareness that I was entering a territory that wasn't mine alone.

That's why I honored the local context through the title and motifs — the word FERENŠČICA includes a crown and a cross, as symbols of neighborhood identity.
But within that visual language, I tried to convey a deeper message: What kind of landscape do we want to see?
In a single frame, I combined motifs of darkness and light, showing that both outcomes are possible — it all depends on us.

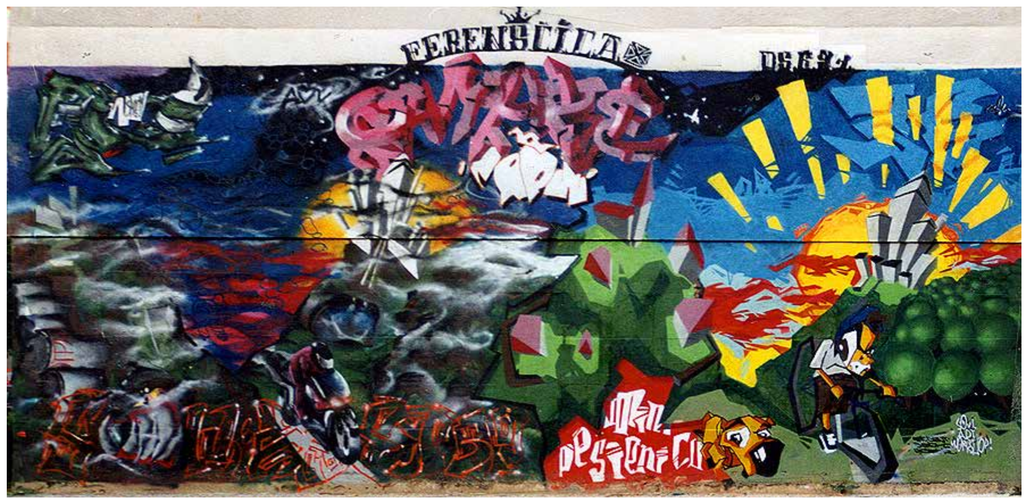
The composition uses a comic-book visual style, with figures from animated strips and cartoons standing between the worlds of children and adults.
In the background, you can sense both catastrophe and nature, both city structure and wilderness — it was my way of saying: we have a choice.

Together with 3Game, I completed the mural in full — hand in hand.









MURAL NATURA SUPERSTITUM ERIT

Elementary School Fran Krsto Frankopan (1997)

Author: Branimir Sabljić – STUDENT

Collaborators: 3Game, Kriza

This mural was created as part of the Love Peščenica project, in collaboration with the local school council — with the full trust of the school and the community.
We treated the wall as a surface for visual divination: at its center is a time circle, stylized like a clock striking “before midnight”, which at that time, to me, symbolized the urgency of awakening — personal, social, and collective.

The composition uses 3D wildstyle technique, featuring tiger, horse, dragon, and eagle figures that symbolize different aspects of the elemental and the spiritual in human beings.

At the time, I used street art language to visually encode ideas about natural order, spirit, survival, and resistance to societal deviations.

Although the motifs reference spiritual iconography, the work does not come from a religious position — but from a personal need to create form that opens space for interpretation and inner transformation.
It was an attempt to express an archetypal battle through the visual language of the neighborhood.









MURAL ZAGREB

Intersection of Zapoljska and Ivanićgradska (1997)

Title of the work: Zagreb

Author: Branimir Sabljić – STUDENT

This mural in the heart of Volovčica visually describes the dynamic structure of the city in the late ‘90s, during a time of post-war transformation and the emergence of a new urban identity.
Through vibrant 3D composition and symbolic language, it reaches into the cracks of reality like tamagotchi — everyday spirits are portrayed: suppressed instincts, fragmented emotions, and the collective psychic state within the urban landscape.

At the center of the mural is a figure rising from a network of organic and mechanical forms, carrying the symbolic duality of a person in postmodern society — between toys, television, advertisements, and the deeper search for identity.
Dark segments on the left and right suggest the boundaries of consciousness, while the central figure in yellow and orange carries the light rupture — a break through which the “new children” arrive.

Note: The work was created spontaneously, with the support of the local community, and is one of the first examples of complex narrative in public space executed in graffiti technique.

Part of the broader Love Peščenica series.







GRAFFITI

KNAP building – façade near park entrance

Initiative Against Hate (1997)

This wall had been shut down — covered with vandalism, hate graffiti, and racist, nationalist messages. It was a wall someone needed to reclaim.
Without permission, without an order — just with a clear intention to transform.

I didn't want to cover the message — I wanted to confront it.
So I painted directly over it — as a typographer, a painter, a figure. I drew a red-masked figure — a symbol of the artist's ego in motion, with a megaphone as a weapon.

On the left side – a face in shock, silenced. In the center – alive, multilayered.
In the middle – a dense, typographic composition that took over the space.

The wall became a public manifesto. Not of beauty, but of resistance.

The entire gesture was my direct response to the hatred aimed at me.
Hate was no longer just a message on the wall — it had been redrawn, erased, replaced by a visual composition that speaks another language.

Others from the neighborhood joined in.
It was our collective act — a shared vow: that this wall will never again remain silent.









MURAL – ENTRANCE TO KNAP

KNAP, 1998.

A mural that transformed the entrance into the local community center.

Participants: Student, 3Game (under the name Ivan), and Kriza.

This mural was created without commission, from the inside out.I wanted the entrance to the community center to be more than just a passage — to become a message, a place that greets everyone who enters, from children to pensioners — not a wall, but a statement.

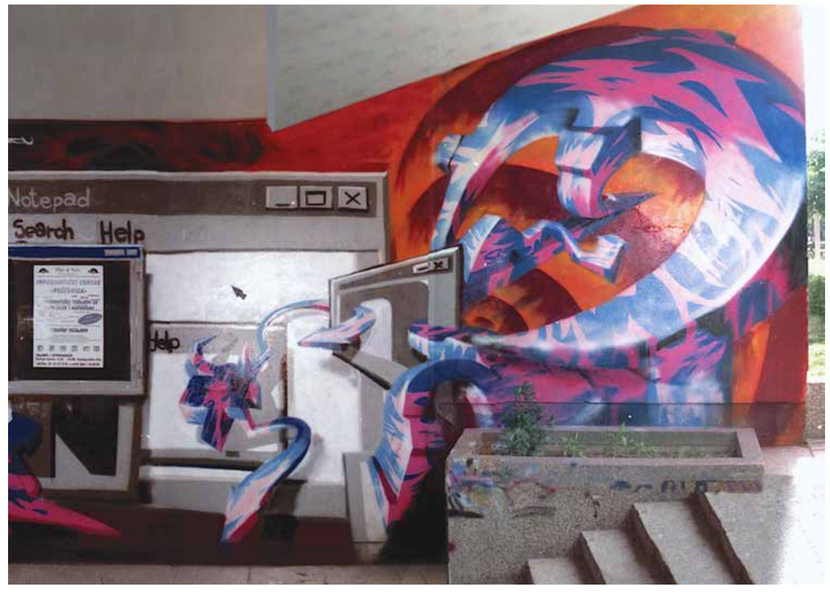
It was one of the first joint mural sessions on neighborhood walls where everyone added something in their own way.
We treated the walls as a digital landscape: windows, icons, graphic forms... merged into a mural that told the story of the early digital age — but from the street.
“Help” buttons, arrows, viruses, wings — they were all symbols from that time, from our rooms and from our streets.

At that time, no one was painting concrete entrances.
Here, we created an aesthetic system for the neighborhood ourselves — a call to see space differently once you begin to look at it differently.

This mural remains a record of one collaboration, one rebellion, and one simple truth: you don’t have to wait for permission for the neighborhood to have an entrance.

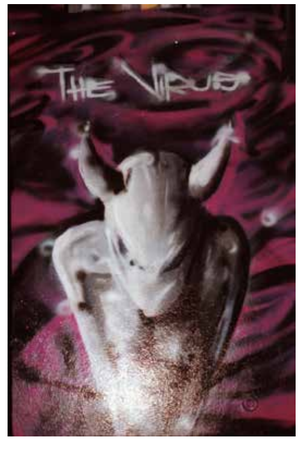


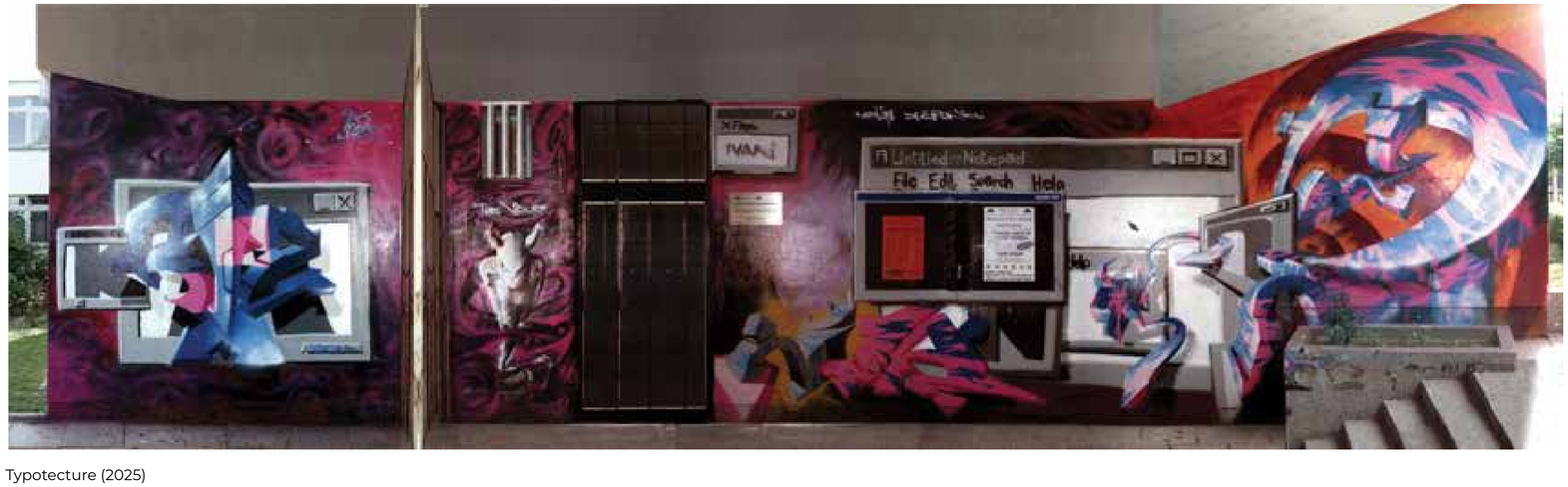


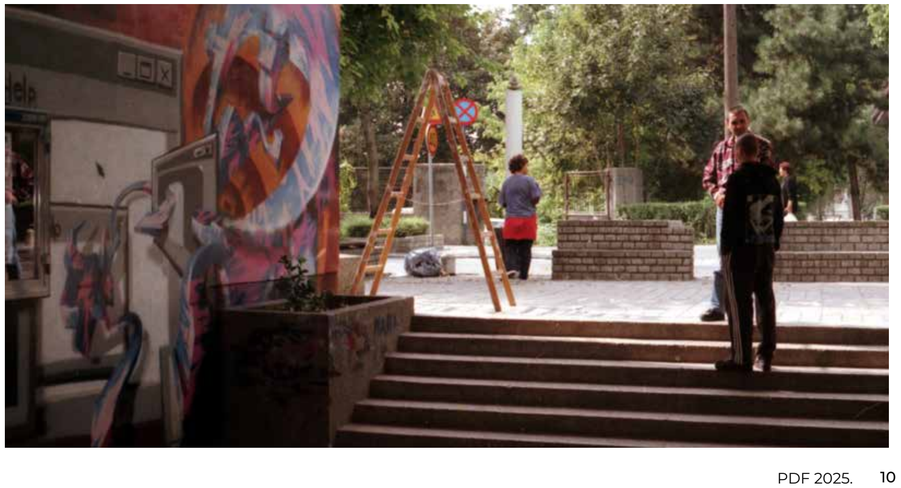












MURAL – EARTH DAY

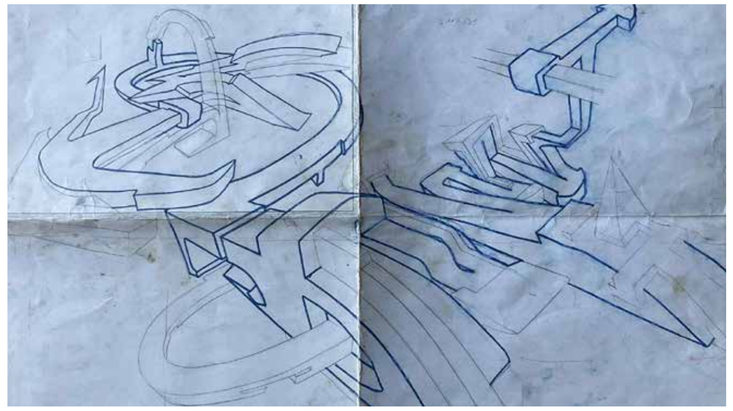
High School Ruđer Bošković, 1999

For this mural, I had a clear vision: the sky, the breath.

The sketch I had drawn beforehand wasn't followed exactly — the direction changed — the body of the poem shifted like a breeze through the clouds.
The colors came together like contrast and balance: clean air, soft pink form, layers of motion.

I painted the entire mural together with Kriza, in honor of Earth Day.
It was important to me that the mural didn't depict Earth as a globe, but as breath.
As a moment of tenderness shared with something greater.

Through symbolic connections and dynamic forms, I wanted to create a sense of space that breathes with us — as a planet, a body, and a neighborhood.









MURAL GRAFFITI

Elementary School Dobriša Cesarić (1999)

This wall was not just a collaboration — it was a gesture of welcome.

I invited Lunar, 2Fast, and Babu to come paint in the neighborhood.
By then, we already knew each other from jams and conversations, but this was the first time they came to Peščenica as guests.

In the background, I arranged everything — the location, the school, the support.
Kriza was already involved in other local projects with me, so he joined in spontaneously.

We all brought our own handstyles and allowed the wall to connect us.

To this day, this mural is dear to me for one rare reason: it carried sincere collaboration between the local and wider scene, without hierarchy, ego trips, or walls.
The neighborhood hosted them — and together we left a mark.











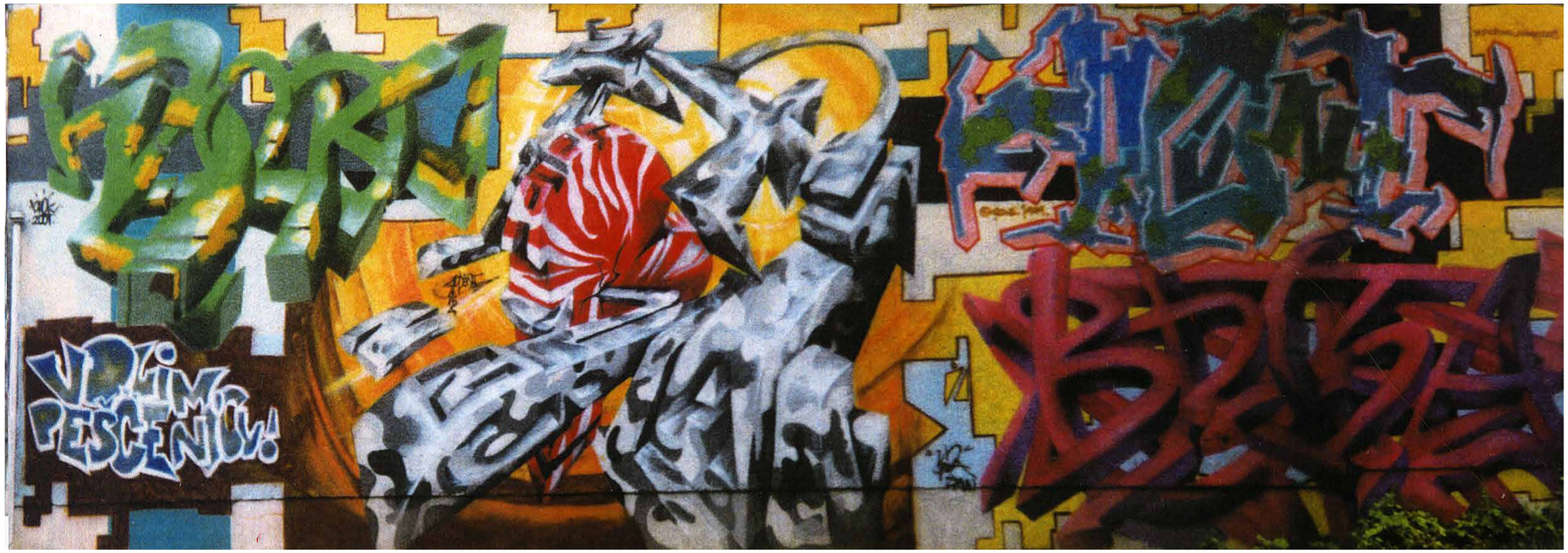
MURAL – COLLABORATION

Elementary School August Cesarec (1999)

This wall was painted in collaboration with graffiti artists Blok, Crone, and Kriza.
Each of us brought our own handstyle, and the composition merged styles and energies from different parts of Zagreb.

In the center is my wildstyle figure in motion — almost like a silhouette leaping from the wall — while both sides belong to other authors and a burst of color.

We all signed together: Volim Peščenicu (I Love Peščenica).
It was an expression of shared belonging to the neighborhood — not individual promotion.
What mattered was that the wall spoke from the street.



MURAL – EARTH DAY

Elementary School Petar Preradović (2000)

This mural was my final work within the Love Peščenica project.
It was made for Earth Day and intentionally left unfinished — as a comment.

In the center are abstract forms and shapes sinking into the sea.
To the left, an explosion — to the right, what feels like a search or emergence.
The fragmented composition mirrors a fragmented dream — the message is clear: the planet, the neighborhood, and messages themselves can go under.

It was my final gesture —
a mural in transit, a message in transformation



Transition from murals to the language of graffiti

After a series of murals within the Love Peščenica project, a new phase begins — one in which visual language moves from narrative to rhythm.
The wall is no longer just a place for messages, but a space for personal expression through typographic movement.

The works from this period explore the inner architecture of letters — their volume, gesture, and relationship to space.
Instead of messages to the community, the focus shifts to layers of meaning, composition dynamics, and the subjective impulse that comes from the street and never leaves style behind.

During this phase, I painted on school gymnasium walls, facades, streets, and interiors of bars, cafes, cultural events, and festivals — from Volovčica to Pula, Lošinj and Branimirova.
Participation in Graffiti Jams and Art&Music festivals, collaborations with musicians (e.g. Gibonni), and painting both private and public spaces marked a transition — from neighborhood to wider urban context.

From this process emerged works that no longer belong to classical graffiti — but use it as a tool for shaping space.
These compositions became autonomous — a sign that communicates not just content, but the energy of the wall itself.

CHRONOLOGICAL LEGEND

1. Boćarski dom – Cultural Event Day (2001)
2. Graffiti Jam, Earth Day (Cvjetni trg) (1999)
2. Graffiti Jam, Pula Art&Music Festival (Cvjetni trg) (1999)
2. Graffiti Jam, Mall Lošinj (1999)
3. Elementary School Maksimir (2001)
4. Volovčica – Gibonni Café Bar (2001)
5. Branimirova Street (2002)
6. Elementary School Petar Preradović (2006)
7. HEP Transformer Wall, Volovčica (2008)
8. Elementary School Dobriša Cesarić (1999.)
9. Elementary School Petar Preradović (2000.)





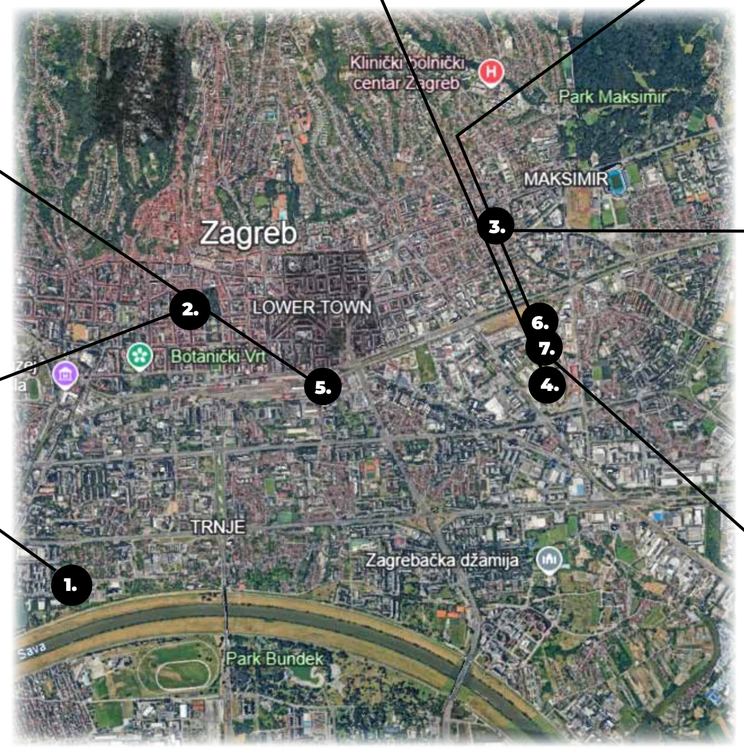
















Typotecture (2025)

GRAFFITI JAMS

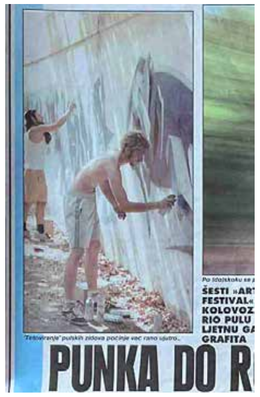
Zagreb – Pula – Mali Lošinj (1999 – 2001)

The period from 1999 to 2001 was marked by my exit from schoolyards into open public spaces.
It started with a performance on Earth Day at Cvjetni Trg in Zagreb, where for the first time I painted live in front of an audience.
The position was intense, and what I painted was meant for the street — with my own style, without censorship.
It was a clear act: to visually occupy space and open it to dialogue, not destruction.

At the Art&Music Festival in Pula, I performed among invited guests and graffiti was for the first time shown not as a threat, but as a medium.
It was no longer about illegal tagging or vandalism — this was fully legitimized language, like a cultural phenomenon.

At the Graffiti Jam in Mali Lošinj, I painted side by side with Loomit — one of the most renowned international graffiti artists.
Local authors like Lunar and Chromea were also present, and the jam remained an important moment for connecting the domestic scene with the international.

More than drawing, these moments were about gathering — times when the scene began to form as a community.
In those dynamics, styles were tested, perceptions shifted, and the works became legitimate platforms for visual expression for a new generation.



RIGHT: Graffiti Jam, Earth Day (Cvjetni trg) 1999
CENTER: Graffiti Jam, Pula Art&Music Festival (Cvjetni trg) 2000
BOTTOM TWO: Graffiti Jams, Mali Lošinj (2001)









SCENOGRAPHY AT BOĆARSKI DOM

Boćarski dom – Cultural Manifestation Day (2001)

I was invited to paint the stage backdrop for Cultural Manifestation Day at Boćarski dom.
It was a huge wall, an open space full of children, parents, residents, and performers.
I used the same visual language I had developed on the street — no sketch, freehand, in my own rhythm.

The motifs were lines of movement, contrasts and color: red-and-white forms, caps, masked figures, spray silhouettes, letters slipping past each other.
No explanations. Just the feeling that something needed to be expressed.

This wasn't a classic mural or graffiti —
it was a reflection of the body in rhythm with its surroundings.
The visual didn't seek meaning — it became energy.









Typotecture (2025)

CAFFE BAR GIBBONI

Neighborhood café, Volovčica (2001)

This wasn't just a regular café. It was the neighborhood's living room — a place where people drank coffee, smoked, discussed music, politics, and movies, made plans, and built friendships.

The owner wanted something different, and I proposed to turn the entire place into a sign. I painted the whole interior freehand — no sketches, only the feeling that every surface had its own tone and rhythm. Abstract forms, letters, faces, women's figures looking through the walls, graffiti behind the bar, drawings on the ceiling — it was all part of a single rhythm, a single breath.

I wanted to create a space where graffiti isn't just experienced from the street, but from the inside — while sipping espresso, while sitting under a disco ball.
People would enter and fall silent for a second.
They didn't know if it was a painting, a message, a code, or just pure feelin





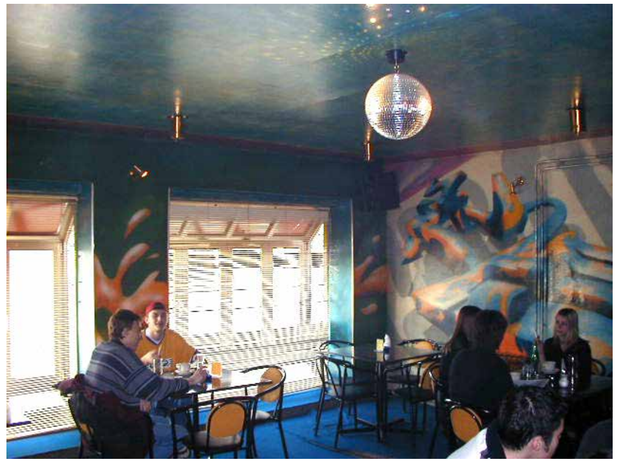
















MURAL FOR THE MAKSIMIR CULTURAL CENTER

Elementary School Maksimir (2003)

At a time when graffiti art in Zagreb was just beginning to receive institutional recognition, this mural was one of the first attempts to merge urban aesthetics, school space, and local community into a visually and symbolically serious format.

The invitation came from the school principal at the time, and the mural was created out of a deeply reflective process.
The composition is built entirely out of letters, using a “3D wildstyle” language, in which space is constructed through gestures of typography. This approach — in which letters turn into spatial elements — anticipated many later forms of typographic experimentation that would become part of theoretical discourse.

The colors were inspired by the school interior: red, blue, yellow, and black.
I used the school’s palette, but combined it in a way that introduced rhythm, tension — emphasizing constructivist and suprematist principles.
The mural thus stood as both a local gesture and an echo of avant-garde movements from the early 20th century, through the lens of graffiti.

As an early example of the intersection between graffiti culture and engaged public art, this mural helped position the author as one of the first conceptually literate voices of urban art in Croatia.





Photo restoration
– mural on the right



Sketch for the mural



PAINTING BRANIMIROVA STREET WALL

Branimirova (2002.)

Nearly a kilometer-long wall along Branimirova Street was painted in 2002 as part of the largest organized mural action in Zagreb history, initiated by Tomislav Buntak, Branimir Sabljić (Student), and Stiven Kosa-Kosanović (Lunar).
Fifty artists from Croatia and abroad participated, fully coordinated.

However, this wall carried a symbolic weight: it was previously painted by artists such as Knifer and Ivan Štark, and joyfully erased — back then already “whitened” — through prefabricated concrete and silence.
This triggered reactions, especially from the older generation of authors who had painted it back in 1987, before graffiti was institutionally banned.

That’s why my mural was reduced to just one letter – “O” – as a generational symbol and a claim over public space.
At the center of the wall was “Zagrebački Promet”, a symbolically watery, tension-charged image under the city’s transport system logo.
The rest of the wall hosted a wide range of styles — from classic wildstyle graffiti to narrative illustration.

The project is often described as “the biggest graffiti aerosol event in Croatian history”, but also as a key moment in discussing institutional memory and artistic heritage.
The wall no longer exists — but this documentation remains a trace of a time when the wall said something else — it said out loud.



Branimir Sabljić Student (20) i Slaven Kosanović Lunar (24), poznati zagrebački autori grafita, organizirali su i osmislili oslikavanje gotovo kilometar dugačkog i tri metra visokog zida u središtu Zag reba, u alternativnoj umjetničkoj akciji na kojoj su okupili pedesetak crtača iz svih krajeva Hrvatske i desetak iz zapadne Europe

Mi hrvatski crtači grafita među najboljima smo u Europi: sudjelovali smo na izložbi u Berlinu, a naši njemački prijatelji pomogli su nam oslikati zid u Branimirovoj!

Piše Nedzad Hasnadar
Slikao Krvoje Dominić

NAJVEĆA PROMOCIJA AEROSOL-ARTA U HRVATSKOJ

Subkultura: “Crtanje grafita poštivma je strana boravka na ulici. Ovo je umjetnost koja se ne uči u školama, nego na cesti”

Uljepšavanje grada

Inozemni gosti

Koordinirana akcija

SIEMENS hama grupa
SIEMENS TELEFONI NAJPRODAVANIJI NA SVIJETU
JER PRUŽAJU VIŠE OD OSTALIH
EUROSET 805S
GIGASET 2010
hama centri



Tko je izdao dozvolu za oslikavanje zida?

Kada su isti oni umjetnici koji su zid oslikali 1987. godine tražili da ga oslikaju ponovno, odbijeni su uz obrazloženje da je zid pred urušavanjem. Kada je, dvije godine poslije toga, inicijativu pokrenuo Gradski odbor mladeži HDZ-a, s dozvolom ili bez nje, zid je oslikan

DRAGO ŠOPTA

Rad iz 1987.; Julije Knjifer: Meandar

Rad iz 1999.; Nepoznati zagrebački “writer”

Novi izgled zida u Branimirovoj ulici koji se proteže od željezničkog kolodvora do tržnice u Branimirovoj, u duljini od 800 metara, djelo je šezdesetak mladih umjetnika pod vodstvom Branimira Sabljića Studenta i Slavena Kosanovića Lunara.

Nema sumnje da su urbanoj slici grada potrebni radovi njegovih vrsnih majstora grafita. Ipak, ostaje pitanje na koji su način mladi umjetnici došli do dozvole za oslikavanje zida pred urušavanjem.

Zid u Branimirovoj, podsjetimo, prvi je put oslikan 1987. godine za vrijeme Univerzijade; u tom procesu sudjelovalo je 53 renomiranih umjetnika koji su napravili ukupno 55 djela. Zid je u međuvremenu izblijedio i od djela tih umjetnika ostale su samo naznake. Stoga su, prije dvije godine, umjetnici tražili da se zid obnovi. No, iz Ureda generalnog direktora Hrvatskih željeznica, koje su vlasnik zida, stiglo je pismo u kojemu se umjetnici obavještavaju kako će se akcija obnove morati odgoditi zbog lošeg stanja zida kojemu su prijeko potrebni sanacijski radovi. Ipak, kada je inicijativu za oslikavanje zida pokrenuo predsjednik Gradskog odbora mladeži HDZ-a Goran Puklin, problem mogućnosti urušavanja zida više nije bio presudan: Pokretač inicijative iz mladeži HDZ-a tvrdi kako su "writeri" svjesni kako će se zid uskoro rušiti te kako su dobili pismenu suglasnost od Grada Zagreba, Hrvatskih željeznica i HDLU-a. No, odgovorne osobe na dvije potonje adrese tvrde da nikakvo odobrenje za takvo što nisu potpisale. Pročelnik Ureda za kulturu Mladen Čuture, koji također nije potpisao nikakvo odobrenje za oslikavanje zida, kaže da se može postaviti pitanje zašto su se, iako izblijedjela, djela suvremenih umjetnika prebojala grafitima.” No Čutura, unatoč tome, priznaje da je novi izgled zida u Branimirovoj estetski primamljiv. *Patricia Kiš*

padajućih glazben
grafskih krugova
vni inicijatori ma
Podolski i Tomisla
tobože protežirali
dače (Pipsi su osv

Vatra: 'Između

Odličan

Zahvaljujući zmu agilne dis etikete Jabukat dana objavljen album mlade grupe Vatra nas". S obzirom snu dob članov koji su većinom stogodišnjaci, p je sasvim solida osam pjesama.

Iako je album nas" sniman u k diju u Virovitici, ći odličnoj Da produkciji i pos studije Tivoli, zv je na visokoj ra Vatre bazično je no kroz njega s najrazličitiji utjec ne faze Laufera, nja na način En sastava The Cult, Love ili U2. Prv "Samo Bog Zna



STUDENT GRAFFITI

Elementary School Petar Preradović (2006)

The wall of the school gym was completely bare, and the principal asked me to paint something powerful and clear.

I painted a three-dimensional dragon — a symbol of inner strength and the balance between rules and instinct — with the support of Matija and Siniša. The background was no accident. It was composed of a hundred black gestures — hands covering mouths — evoking silence, repression, and suppressed expression.
The mural was placed across from a kindergarten, which added emotional charge: the softest everyday gaze now faced an image of silence and strength.

Reactions were mixed — some residents considered the mural controversial, though it was not openly rebellious.
Eventually, the wall remained — silent, and more invisible than ever.







MEGALITHIC Yin / Yang

HEP Volovčica, 2008.

The mural was created in response to the community's need to make the area around the transformer station feel safer and more aesthetically welcoming for children and youth.
The project was initiated by the "Parents for Children" association, supported by HEP and co-financed by the Ministry of Education.

With large dimensions and long timelines, the mural became a space of dialogue and community, turning into a symbolic act of healing, transformation, and collective ownership.

The composition depicts conflict and balance — blue and red elements embody the archetypal forces of Yin and Yang, good and evil, light and darkness.
The characters reference anime symbolism and comic-book dynamics.
At the center is a female figure, floating between the sun and the core of the Earth — as a sign of consciousness and the potential for healing.

The mural was widely welcomed and became a positive example of cooperation between art, community, and violence prevention.
It was featured in local publications as a visual sign of change and collaborative creation.

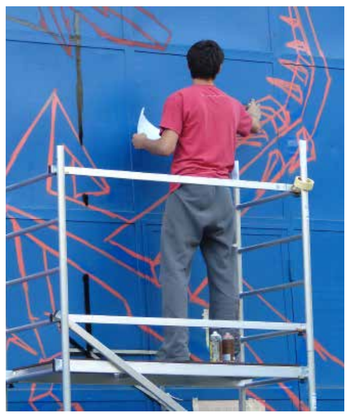
















TYPOTECTURE (2007–2022)

From walls to a system of signs

Typotecture is an original concept that emerged at the intersection of three disciplines: graffiti, design, and architecture.

It evolved from the need for typographic signs to break out of two-dimensional formats and become integrated into urban space — not as decoration, but as active participants in the identity of buildings, interiors, and exhibitions.

After years of working on murals and formal education at the School of Design, I began to merge the visual language of the street with the functional logic of architectural structures.

In the projects presented here, typography is no longer just text — it becomes space: rhythm, proportion, and form that directly affect perception and the body of space.

In this period, the work began to reference modernist approaches to visual communication, especially Bauhaus principles, where form follows function and text ceases to be a passive informational layer.
Yet unlike modernist rationalism, Typotecture retains the spirit of the street and subversion: the message doesn't come through content, but through composition, volume, and the tension between readability and the unreadable.

Typotecture channels messages without relying on words — it is a system of signs that interprets space and reprograms it.
This phase therefore marks the transition from spontaneous action to systematic spatial-typographic practice, with potential for exhibitions, community use, and educational contexts.

Typotecture

CHRONOLOGICAL LEGEND – ZAGREB

1. MUO Exhibition The Art of Persuasion (2007)

2. Pokobar Agency – Gundulićeva 4 (2008)

3. Zavrtnica Business Complex (2011)

4. Croatian Lottery Office (2011)

5. Loox Real Estate Headquarters (2015)

6. LoremIpsum, 1x2m acrylic on canvas (2012)

7. Untitled, 2x2m acrylic on canvas (2022) (2022.)



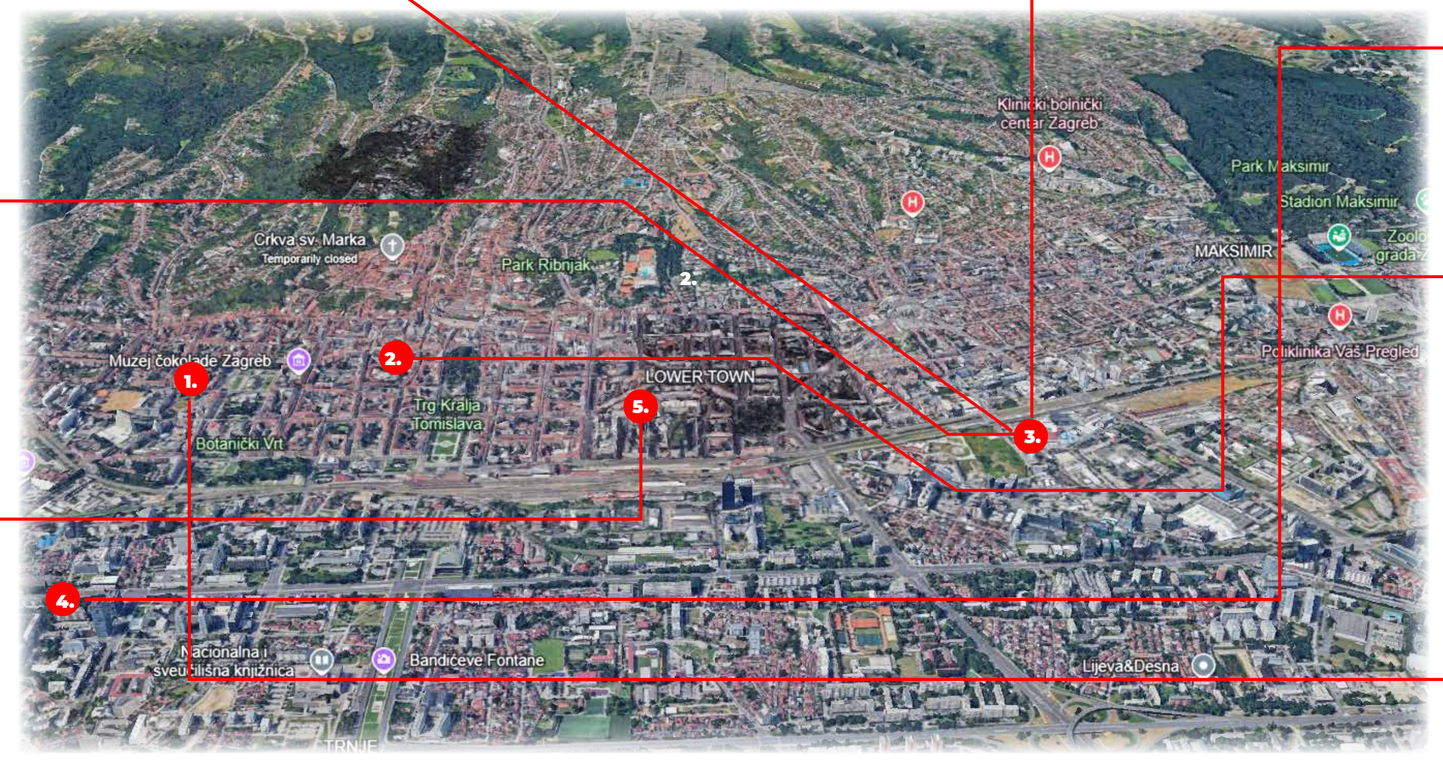




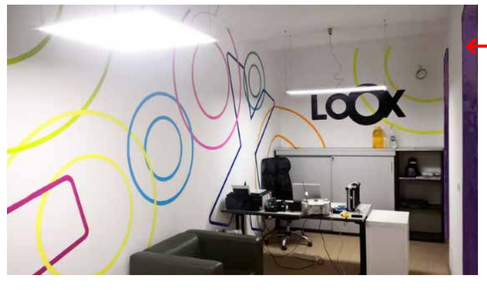














https://www.typotecture.com/showcase/art-of-persuading-exhibition

LINK ZA VIŠE INFORMACIJA









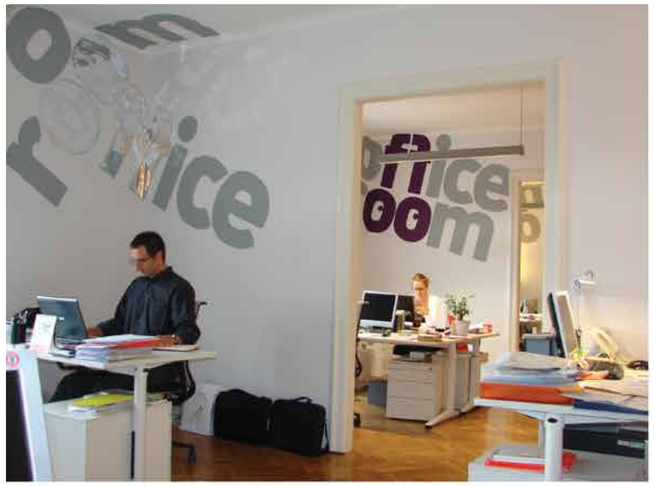


POKOBAR AGENCY - GUNUDLIĆEVA 4. (2008.)

https://www.typotecture.com/showcase/pokobar-agency

LINK ZA VIŠE INFORMACIJA





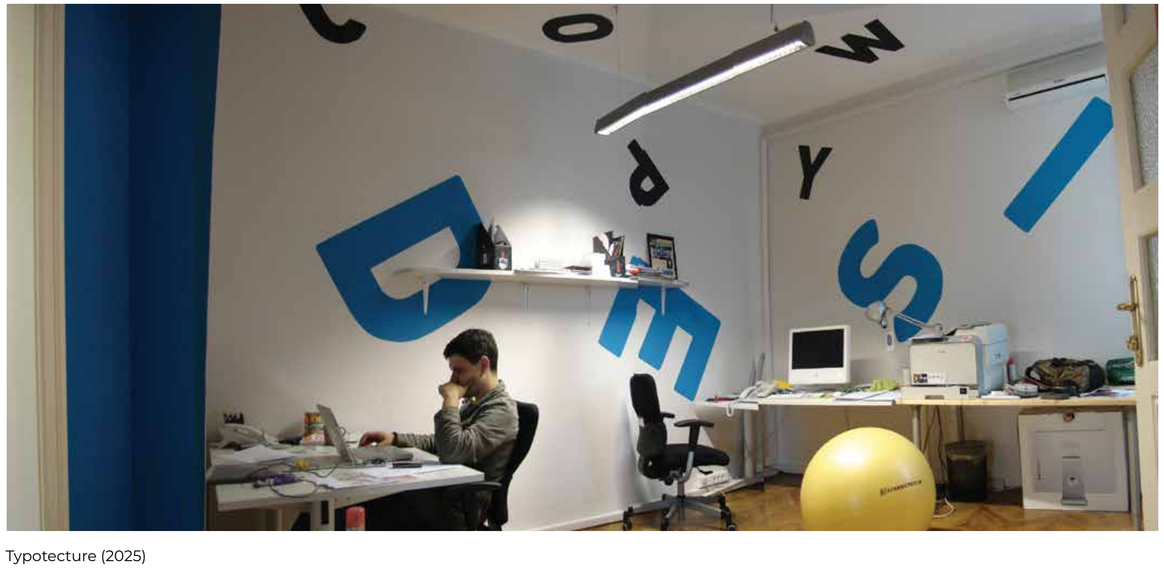


















CROATIAN LOTTERY OFFICE (2011)

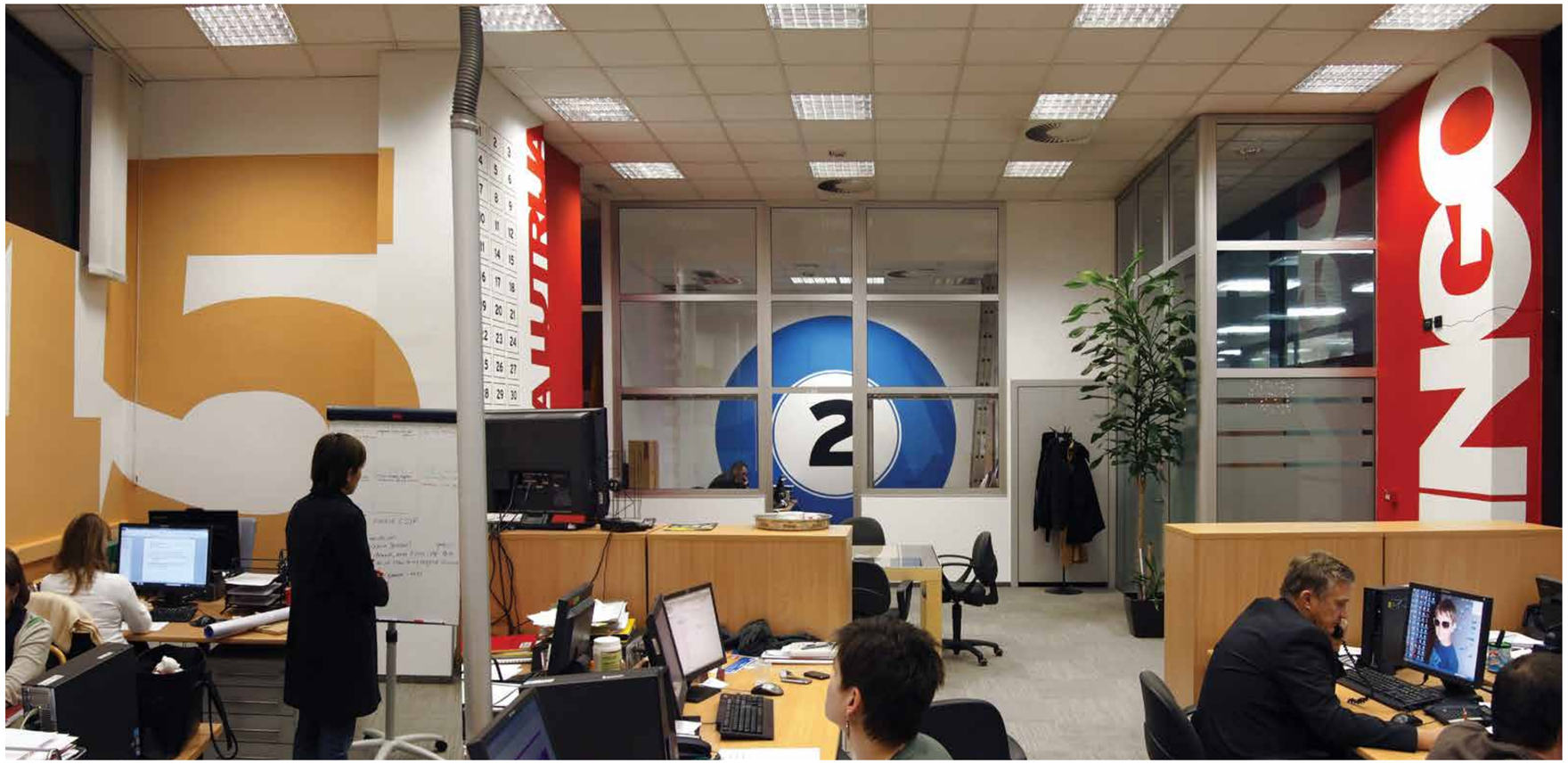
https://www.typotecture.com/showcase/croatian-lottery-offices

LINK ZA VIŠE INFORMACIJA











ZAVRTNICA BUSINESS COMPLEX (2011)

https://www.typotecture.com/showcase/zavrtnica-buildings

LINK ZA VIŠE INFORMACIJA















ZAVRTNICA BUSINESS COMPLEX (2011)

https://www.typotecture.com/showcase/the-red-house

LINK ZA VIŠE INFORMACIJA













TYPOSCAPES

Typographic abstraction as rhythm and structure

Typoscapes represent a logical continuation of early mural and typotectural interventions.
Instead of walls or spaces, the language now enters the pictorial format while retaining core principles of Typotecture: immediacy, geometric composition, and the tension between meaning and form.

In some works, the focus is on rhythm and motion; in others, on the collision of signs and layers.
In all of them, typography ceases to be a bearer of meaning — it becomes the material of the image.

This series uses traditional painting media (acrylic on canvas or board), but through them passes the same system found on walls, façades, garments, and the coded language of Typowear.
These are paintings in which language is not spoken — but still transmitted.





FAR RIGHT: LoremIpsum, 1x2m acrylic on canvas (2012)

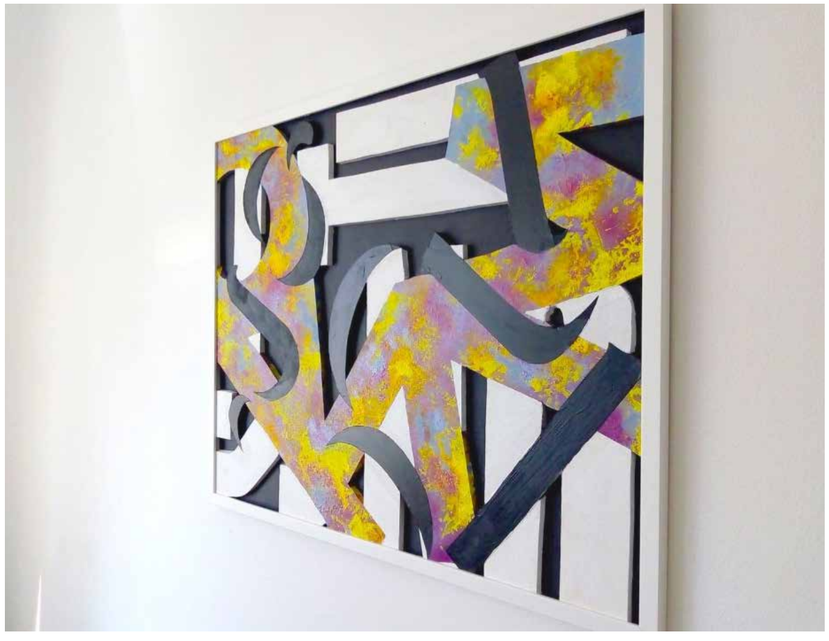
BOTTOM RIGHT: Love4koney, 50x50cm acrylic on canvas (2012)

BOTTOM LEFT: I Love the Naked Truth, 100x70cm acrylic on cardboard (2020)

BOTTOM CENTER: I Love the Naked Truth, 100x70cm acrylic on canvas (2020)

FAR RIGHT (TOP): Untitled, 2x2m acrylic on canvas (2022)







PRESS AND PUBLICATIONS

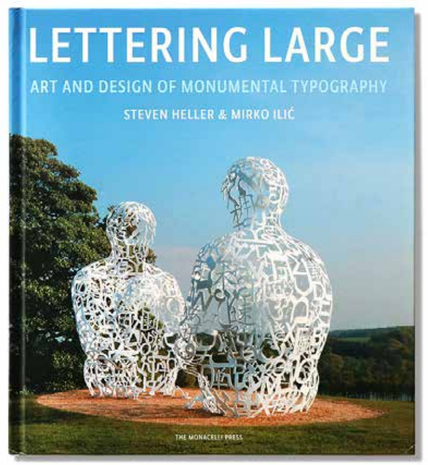
Visibility beyond the scene: institutional recognition of the work

The Typotecture project has been recognized within both design and art communities — covered in national newspapers and professional magazines, including Večernji list, Jutarnji list, Living, and journals focused on design, typography, and urban space.

Among the most notable international recognitions is the inclusion in the book “Lettering Large – Art and Design of Monumental Typography”, authored by Steven Heller and Mirko Ilić, which featured selected global works of large-scale typographic interventions in public space.
This publication confirms the relevance of an author’s practice that combines design, typography, and the performativity of public space — typotecture as institutional urban language.

Photos and articles reflect the artist’s presence in public space, but also the long-term sustainability of the work — equally understood in media, space, and linguistic form.









FACELIFTING ZAVRTNICE Kreativci oživili nekadašnji tvornički kompleks

Zasjeli na kran i sivilu poslovnog centra dali novi originalan izgled

IDEJA Radnici su kreativcima odmah rekli “nema šanse da to odradimo”, ali Branimir, Srđana i Damjan nisu odustajali te je namjera u isto ruho obući i ostale zgrade

Lana Kovačević/VLM
lana.kovacevic@vecernji.net

Centralni blok koji se sastoji od četiri glavne zgrade poslovnog centra Zavrtnica ima novo ruho. Nekadašnje sivilo zamijenjeno je crno-bijelim izdanjem, a za moderan facelifting starog tvorničkog kompleksa odgovorna je ekipa iz Brigade, jedne od agencija iz grupe Bruketa&Žinić OM.

– Krenuli smo od naše, ujedno i zgrade uprave, a uskoro su i ostali susjedni objekti dobili novo ruho. Kaže se da čovjek najprije treba očistiti vlastito dvorište i naš se time vodila i ekipa iz Brigade – objasnio je arhitekt Damjan Geber. Ideju, priznaje, nije bilo lako provesti u djelo.

– Nema šanse – odmah su dobili od “zanjevnih radova” – ograđili sami radnici.

– Četiri smo dana visjeli na kranu i po zgradama iscrtavali konture kako bismo si mogli dokazali da se sve može. Nije bilo lako, svakim jačim vjetrom razmišljali da odustanemo, ali ipak se isplatilo – kaže Geber, koji je konture iscrtavao sa Srđanom Alač i dizajnerom Branimirom Sabljićem, pred kojeg je izazov i postavljen.

Zidove su, objašnjavaju, bojili ručno, izmjerili su cijelu zgradu, isprintali nacrte i popeli se na kran.

Crno-bijelu kombinaciju izabrali su upravo zbog heterogenosti Zavrtnice.

– Mi smo korištenjem nekoliko boja na centralnom bloku unutar kompleksa htjeli umiriti tu cjelinu i dati joj svojevrsno sidro koje povezuje sve okolne zgrade – kaže Geber. Projekt je uspio pa se već razmišlja da se cijeli kompleks Zavrtnice uredi na sličan način. No hoće li se to dogoditi te kad će započeti novo bojenje, nije želio otkriti.

Nije bilo lako jer gore na kranu, sa svakim jačim vjetrom, mislili smo odustati. Ipak se isplatilo

DAMJAN GEBER
arhitekt

Tek je na ulaz u fitness ubačeno malo boje P. GLEBOV/PIXSELL



46. Nekretnine Jutarnji list

UPOZNAJTE PRVAKE T

Naša misija je arhitekturu pr

Mini intervju sa Sašom Galić Soldo, Branimirom Sabljićem, Krešimirom Stanićem i Mislavom Kovačecem, timom iz tvrtke Typotecture

Objekt_10_interior

Interijer poslovne zgrade Objekt 10 na Zavrtnici 17
Kreativni direktor: Branimir Sabljić (typotecture.net)
Dizajner: Krešimir Stanić (typotecture.net)
Klijent: B.M.V. inžinjering
Godina: 2011.

● IVA NOVAK
● GORAN MEHKEK/CROPIX

Oni vjernju u inspirativnu moć umjetnosti i žele upoznati cijeli svijet sa novim likovnim stilom.I zato su se pronašli. I okupili. Branimir Sabljić (kreativni direktor), Saša Galić Soldo (voditeljica ključnih kupaca), Krešimir Stanić (dizajner) i Mislav Kovačec (IT) tim su koji stoji iza tvrtke u osnivanju - Typotecture. I pazite sad ovo: oni nisu samo prvi u Hrvatskoj koji pružaju uslugu tipotektonalnih rješenja nego su među prvima i u svijetu. Barem tako kaže Google. :-)

S timom iz Typotecture popričali smo o njihovoj primarnoj djelatnosti.

● **Čime se vi zapravo bavite?**

Radimo idejna i izvedbena rješenja interijera i eksterijera tipotekturom. Tipotektura je spoj tipografije (slova) i arhitekture na čemu se tipografija aplicira. Primjena tipotekture je široka, od fasada velikih tvorničkih i poslovnih centara, noćih klubova, scenografija do malih i velikih površina interijera. Tipotektura je primjenjiva na zidove, podove, stropove, namještaj, vrata i prozore. Također je primjenjiva na sve materijale. U našim izvedbenim rješenjima koristimo boju i nalijepnice, što produkciju razdaljuje da čini iznimno jeftinom.

● **Što sve podrazumijevaju vizualni efekti za neki prostor?**

Vizualni efekti dobivaju se velikim slovima i brojkama koje ne poštuju zadane arhitektonske okvire već bezkompromisno prelaze preko prostora. Na taj način stvaramo iluziju koja arhitekturu prostora čini posve drugačijom.

● **Kažete da praznim zidovima omogućujete da pričaju?**

Osim što tipotektura stvara iluziju novog prostora, ona ima mogućnost prostor označiti, tj. signalizirati. Npr. ako je posao dizajn interijera neke marketinške agencije koja ima ulazni lobby u sve prostorije, onda zidove oslikavamo riječima pozdrava poput Hello, Hola i Bok te njihovim dimenzijama i kompozicijom učinimo prvu sobu zabavnom, jer je njezina svrha pozdraviti svakog zaposlenika i klijenta te agencije i postići da prvi dojam pri ulasku u agenciju bude pozitivan. Možemo prenijeti na zidove bilo koju poruku koju klijent želi reći svojim zaposlenicima i klijentima.

Tipotektura je primjenjiva na zidove, podove, stropove, namještaj, vrata i prozore

● **Po čemu se razlikuju grafiti od onog što vi radite?**

Postoji elementarna razlika između tipotekture i grafita. Grafiti su zasebne likovne jedinice koje ne poštuju arhitekturu na koju se apliciraju, dok tipotektura tu arhitekturu obogaćuje formom, proporcijama i signalizacijskom vrijednosti. Možemo slobodno reći da je tipotektura friendly prema arhitekturi, što grafiti nikad nisu. Također je važno naglasiti da tipotektura ponuže u kreiranju i jačanju koorporativnog identiteta.

● **Tko su vaši klijenti?**

Naši klijenti su svi koje žele imati minimalne troškove i maksimalni efekt u oblikovanju svojih radnih i drugih prostora.

● **Koliko vam treba vremena za uređivanje prostora i o čemu ovisi cijena?**

Za jedno idejno rješenje potrebna su otprilike dva tjedna, a za izvođenje radova od tjedan do mjesec dana. Cijena ovisi o složenosti prostora, vrsti korištenih materijala te o tome radi li se o eksterijeru ili interijeru. ●

Jutarnji list ARHITEKTURA www.jutarnjinekretnine.com Nekretnine 47.

POTEKTURE U HRVATSKOJ, ALI I U SVIJETU...

STVARATI ILUZIJU koja prostora čini posve drukčijom



The Red House - Crvena kuća

Dizajn interijera marketinške agencije Pokobar
Kreativni direktor: Branimir Sabljić (typotecture.net)
Klijent: B.M.V. inžinjering
Godina: 2011.



Croatian_lottery

Projekt napravljen u suradnji s firmom Brigada
Dizajn interijera marketinškog odjela Hrvatske lutrije
Kreativni direktor: Branimir Sabljić (typotecture.net)
Dizajner: Krešimir Stanić (typotecture.net)
Arhitekt: Damjan Geber (brigada)
Klijent: Hrvatska lutrija
Godina: 2011.

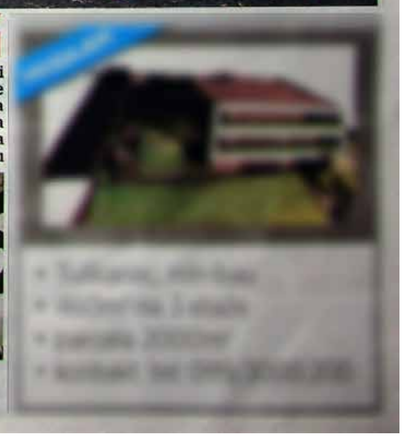


Pokobar's interior design

Dizajn interijera marketinške agencije Pokobar
Kreativni direktor: Branimir Sabljić (typotecture.net)
Klijent: Pokobar d.o.o.
Godina: 2008.



Ono što mi radimo je friendly prema arhitekturi, a grafiti to nikada nisu



Typotecture as a textile statement

Typowear is the current phase of work in which typotecture descends from the wall onto the body — into a form that carries statements.
Although it uses tools of fashion production, it's an extension of spatial-typographic thinking: textile becomes a new surface, and clothing — a new architecture for the message.

As in previous phases, typography here functions as a structure of meaning.
Rather than slogans or decoration, compositions in Typowear often conceal, erase, or fragment the message.
These design layers of silence, shadow, and gesture instantly signal something real, something not accidental.

This is not a "fashion brand," though it uses the form of branding.
It is a platform for expressing deep political positions on language, labels, belonging, identity.
Each collection carries a code — not a slogan.
Clothing becomes a device for reading, and for hidden speech.

Typowear doesn't deal with fashion as an industry.
It engages with society through language.
That's why it marks the closing point of this retrospective arc:
from the wall to space, from space to the body — always in language, yet beyond form.

2025
1. Online shop

https://www.typotecture.com

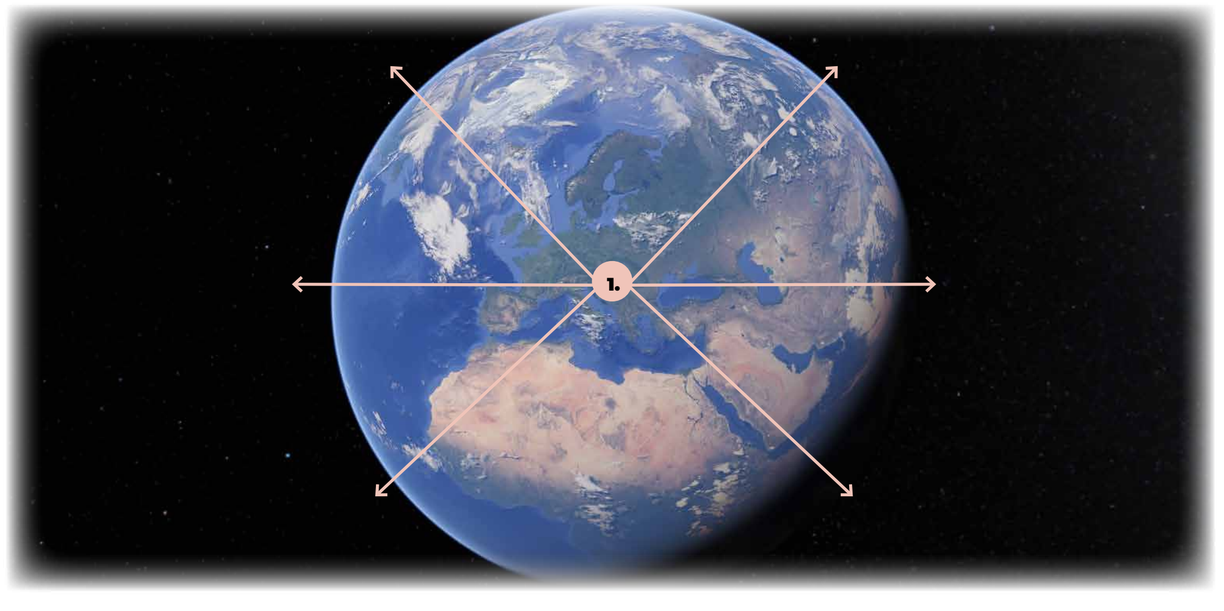



























TYPOWEAR WEBSHOP (2025)

Clothing as visual stance. Choice as act.

Typowear webshop is not a conventional fashion store.
It is a platform for expressing attitude through typography.
Each clothing item carries an abstract visual code that hides a message — and the wearer becomes a conscious medium.

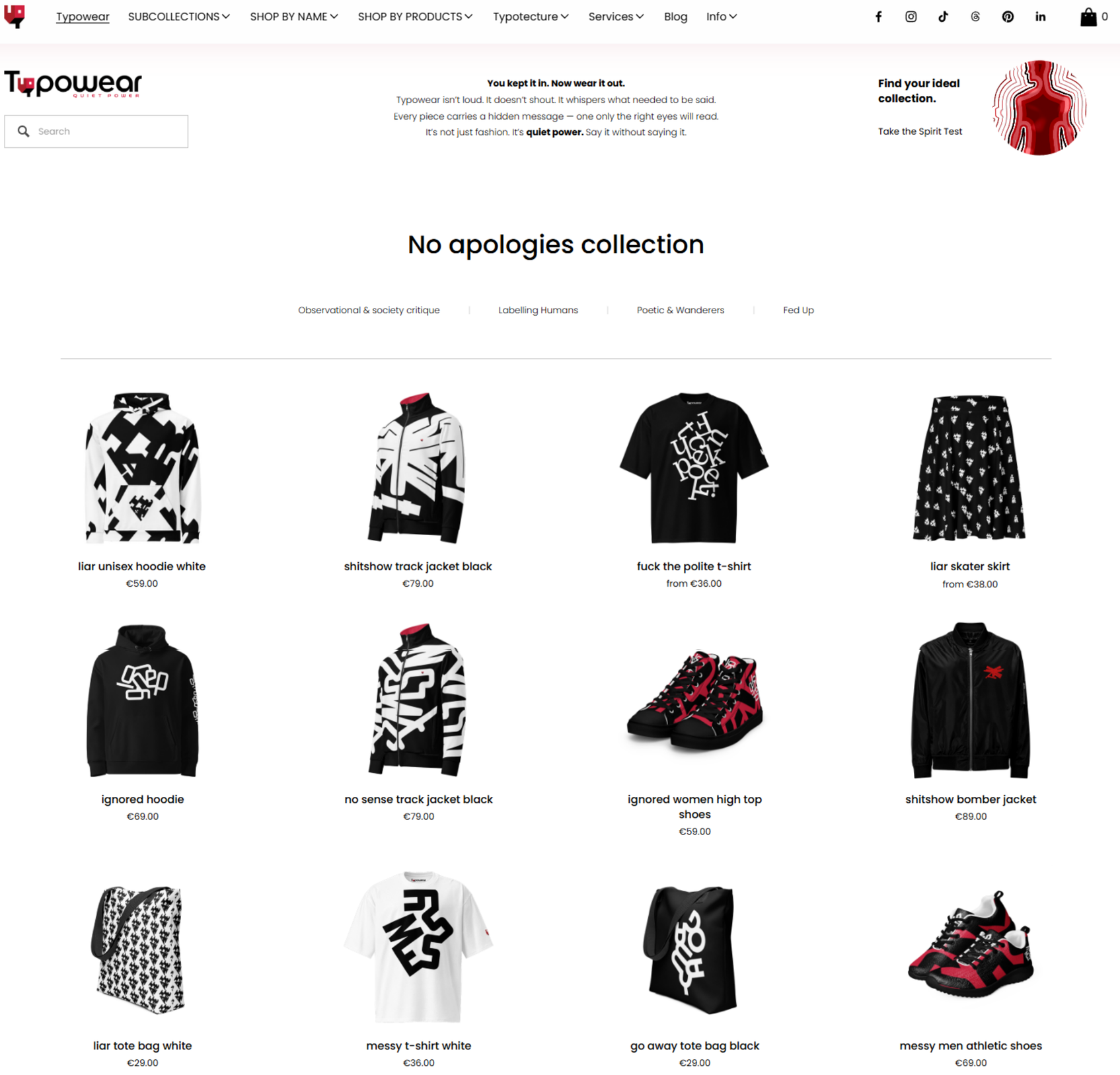
The collections aren't themed — they are emotional, reactive, and often brutally honest.
Messages like liar, fuck the polite, get a grip or ignored aren't there for provocation or style.
They're mental labels we usually don't wear on the outside.
Here, they are worn not loudly, but with intention — in silence.

Typowear is divided into four subcollections:

Observational & Society Critique
Labelling Humans
Poetic & Wanderers
Fed Up

Instead of offering what's expected, the webshop invites users to choose what they feel.

Typowear clothing is not a message.
It's a personal statement — without apology.





Typotecture (2025)

Branimir Sabljić – typotecture.design@gmail.com